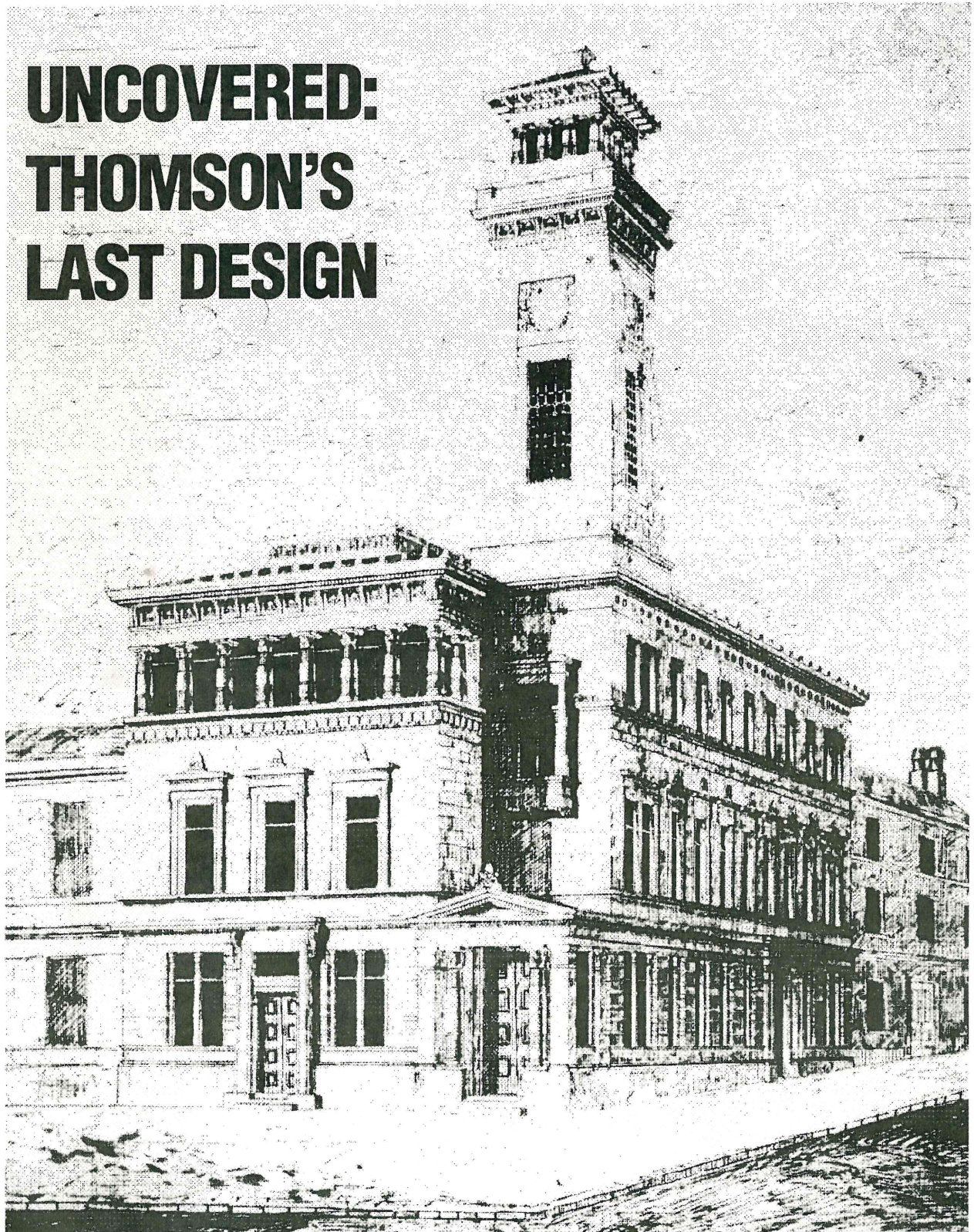


The Alexander Thomson Society NEWSLETTER



Nº 4 JUNE 1992

UNCOVERED: THOMSON'S LAST DESIGN



'HOLMWOOD' VISIT: 3rd JUNE See Page 4

Thomson's Last Design

In his monograph on Thomson, Ronald McFadzean says that the architect's last work was the preparation of competitive designs for a town hall, perhaps 'at Annan or, as is much more likely, for the new town hall at Paisley'.¹ As McFadzean notes, a description of the principal facade exists, which points to the design as being one of Thomson's most interesting. That description is by Thomas Gildard in his tribute to Thomson, published in the *Proceedings* of the Philosophical Society of Glasgow of 1888. Until now that design has not been located: in fact it is catalogued—as an 'unidentified office project'—amongst the collection of Thomson drawings held in the Mitchell Library, Glasgow.²

Of the design, Gildard tells us that Thomson was working at it 'when the pencil fell from his hand for ever'.³ The date of Thomson's death, 22nd May 1875, allows us to locate the design as most likely destined for the Annan Town Hall competition, for which entries were required by 1st April of that year. This competition invited architects

'to inspect the site of the present Town Hall and the ground in front of it with a view of preparing plans of a new Town Hall proposed to be erected thereon and of a suitable Clock Tower or Steeple sufficient to contain the town clock and two bells formerly used for public purposes'.⁴

Unfortunately, Thomson's untimely death appears to have prevented the design from being submitted although, judging by the surviving view, his proposals were well advanced. In the event, seven designs were submitted, three from named Glasgow architects, with the appointment being given to one of their number—a certain Peter Smith—of whom little is known.⁵

The Town Clerk's correspondence for the period has failed to survive, so we have only Gildard's recollection of the design to help pin-point its likely destination.

Gildard informs us that the design was three storeys high with the upper story 'either the same as the uppermost of the Union Street warehouse, or was a slight modification of it, but the colonnade stood on a wall of banded ashlar relieved only by three windows'.⁶ Gildard does not, surprisingly, refer to the tower, which seems to owe its inspiration to a combination of elements drawn from Thomson tower designs for the Caledonia Road United Presbyterian Church (1856) and the unrealised design for the South Kensington Museum Competition (1864). The use of three openings at the top of slender towers is a familiar stamp of Thomson's early work and is revived here with characteristic authority.

As in much of Thomson's later work, we see the revival not of his middle period, but of his more heroic early years. The colonnade, although similar to the Egyptian Halls in Union Street (1871), carries the authority equally of his earlier Grecian Chambers in Sauchiehall Street (1865). Whilst the Union Street warehouse is a proto-modern grid of expressed columns and beams, the Annan design refers to the balancing of masses more typical of Thomson's churches. And just as Thomson failed to reconcile the architecture of the body of his churches with their towers, so too in this final work. Gildard charitably reports that the effect of the colonnade upon this 'high and almost solid wall with its ever-recurring horizontal lines was as if with the beauty of Greece was the stateliness of Egypt'.⁷ The mixing of elements, both of building masses and styles, is typical of Thomson, allowing Gildard to conclude that in this 'small subject... are to be seen the chief elements which Thomson always had before him—Order, Power and Beauty'.⁸

Circumstantial evidence points towards this drawing as an entry for the Annan Town Hall competition. The view of the site shown in Thomson's perspective and the scale

of the background suggests Annan rather than Paisley, which also had a town hall competition in 1875. Unfortunately, the plans and office records have not survived, so that the perspective drawing is our only guide. The Paisley Town Hall competition was an altogether grander building, occupying a prominent site alongside the River Cart in the town centre. Plans advertised in October 1874 resulted in fifty-four entries, judged on 3rd June 1875.⁹ Although the Paisley competition was also to feature a tower, the budget of £20,000, the scale of the submitted designs (some of which were published in *The Architect* of 31st July 1875) and the site arrangements, clearly do not concur with Thomson's design. The dimensions of the Paisley site are shown in the competition brief as 155 feet by 197 feet, whilst Thomson's drawing (assuming windows four feet wide) is about 40 feet by 90 feet. Moreover, the Paisley design was for a free-standing town hall, whilst Thomson's scheme abuts modern tenements.

With so much documentary material on Thomson lost, it is comforting to have located his final design. This not only puts a picture to Gildard's description, it confirms our suspicion that, in his final years, Thomson returned to the abstract, volumetric vocabulary of his earlier designs. At Annan we see Thomson (to use his own words), valuing the suggestions of progress which leap upwards into the light of the future where every man would have his own style.¹⁰

Dr Brian Edwards

Dept of Architecture & Building
Science, University of Strathclyde

Notes

1. Ronald McFadzean, *The Life and Work of Alexander Thomson*, Routledge & Kegan Paul, 1979, p.273.
2. The drawing is catalogued as N^o 54 'an unknown office project'.

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Thomson Exhibition set for 1996

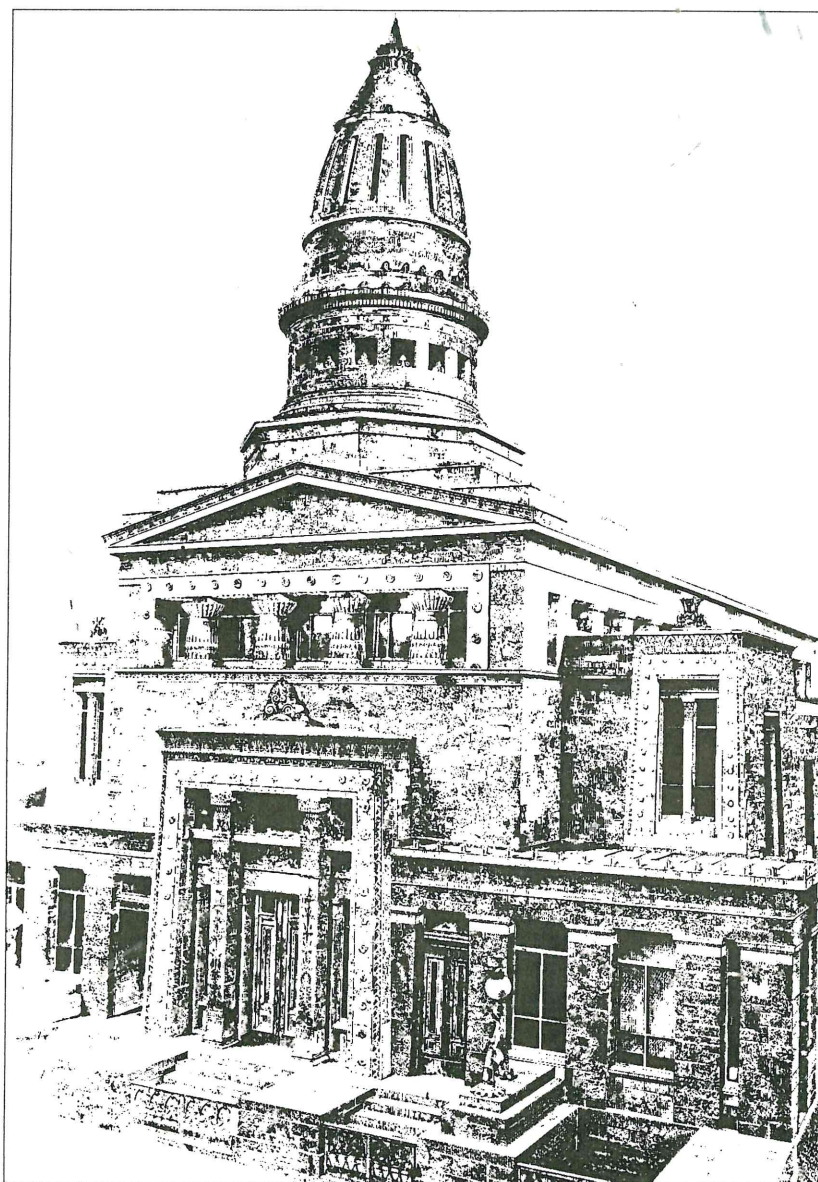
Julian Spalding, Director of Glasgow Museums & Arts Galleries, has confirmed that there will be an Alexander Thomson exhibition at Kelvingrove in 1996 to accompany the rather larger exhibition to be devoted to that other Glaswegian architect, Charles Rennie Macintosh. The exhibition is very good news: it represents an opportunity to introduce Thomson's achievement to a wider public and to take a fresh look at his legacy.

The problem is what to put in the show, other than photographs and drawings. We need objects. We know that Thomson designed furniture, not least for 'Holmwood'. Where is it now? If you have any information or suggestions about Thomson artefacts, photographs of buildings now demolished, or of Thomson interiors in use, please contact Gavin Stamp.



Whatever Happened to Balabanian & Yuill?

Who, why or what was Balabanian & Yuill? In May 1954 Graham Law wrote an excellent article for the *Architectural Review*, accompanied by several powerful images of Thomson buildings. These were initially acquired for Mr Law's thesis on Thomson. Several of the photographs used were from negatives by Annan and have since apparently, and tragically, been lost. But some of the most interesting—including a view of the demolished church in Ballater Street in the Gorbals—came from Messrs Balabanian & Yuill. Does any member recall this firm and know what happened to it? Any information will be gratefully received.



C.H. Somerville's 1874 drawing of Queen's Park United Presbyterian Church. One of a series of postcards depicting Glasgow buildings available from the Royal Incorporation of Architects in Scotland. Price 20p. Other buildings depicted include the City Chambers and the Old College, High Street. Available from the RIAS Bookshop, 545/7 Sauchiehall Street, Glasgow G2 3AT.

Publications

Alexander 'Greek' Thomson: Architect 1817-1875

We have a number of copies of the paperback published by the Architectural Association in conjunction with the exhibition mounted first at the Third Eye Centre in 1984. The book includes essays by Andy MacMillan, Mark Baines and John McKean, as well as photographs and line illustrations.

Copies, at £4.50 plus £1.00 postage and packing, are available

from the Secretary. Please make cheques payable to the 'Alexander Thomson Society' and allow 21 days for delivery.

Alexander 'Greek' Thomson: The Glasgow Buildings

Glasgow City Council's Planning Department has reprinted a guide to Thomson's Glasgow buildings first produced in 1990. This illustrated booklet, written by Fiona Sinclair, includes maps and photographs. Copies, price £1.00 plus postage & packing are available from Glasgow City Council Planning Department, 231 George Street, Glasgow G1.

EVENTS

'HOLMWOOD' VISIT

Wednesday, 3rd June

An opportunity to see Thomson's finest villa, 'Holmwood', whose future so exercises us. Thanks to the kindness of the Sisters of Our Lady of the Missons, a visit has been arranged for the evening of Wednesday, 3rd June, led by Mark Baines. Please arrive at the house, in Netherlee Road, Cathcart, by 7.30 p.m. There will be a nominal charge.



KILCREGGAN & COVE VISIT

Saturday, 27th June

An afternoon tour of Kilcraggan and Cove to see villas by Thomson and others, led by Fiona Sinclair in conjunction with Helensburgh & District Civic Society. A minibus will start from Helensburgh Central station at 1.45 p.m. The 1259 train from Glasgow Queen Street arrives at Helensburgh at 1342. There will be a nominal charge. Please apply to:

Fiona Sinclair
'Roseangle'
49A William Street
Helensburgh
Dunbartonshire G84 8XY

enclosing a stamped addressed envelope.

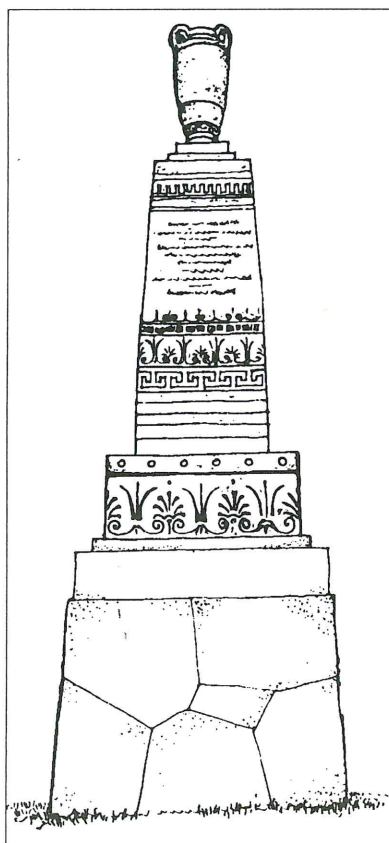


GLASGOW NECROPOLIS VISIT

Thursday, 2nd July

'A garden cemetery and monumental decoration afford the most convincing tokens of a nation's progress in civilization and in the arts which are its result' (*Dr John Strang, proposing the creation of the Necropolis*).

Sculptor Alexander Stoddart and David Crawshaw, from Glasgow City



Thomson's 1858 monument in Glasgow Necropolis commemorating A.O. Beattie, the first minister of St Vincent Street U.P. Church (From Alexander Greek Thomson: The Glasgow Buildings)

Council's Cemeteries & Crematoria Office, lead a tour among the catacombs, vaults and tributes to the city's dead.

Please note: Repair work is still being carried out in the Necropolis and not all areas are open to the public. Visits are undertaken at your own risk and visitors are requested to wear sensible shoes and to remain with the group.

Gather about 300 yards down John Knox Street from Cathedral Square outside the Cemetery Lodge (through the private car park) at 6.00 p.m.



CAST IRON GLASGOW

**Wednesday, 15th July
Sunday, 19th July**

Roger Guthrie leads a one-hour guided walk among the cast iron buildings of Glasgow. Meet outside

Greater Glasgow Tourist Board, 35 St Vincent Place at 2.30 p.m. on Wednesday, 15th July, and 6.30 p.m. on Sunday, 19th July.



LENZIE VISIT

**Tuesday, 8th
September**

Dr Sam McKinstry leads a walk around Lenzie and looks at buildings related to Thomson.

Meet at the Booking Office of Lenzie railway station at 6.30 p.m. The 1803 train from Glasgow Queen Street arrives at 1815.

Please note: This date is provisional. Please check a few days beforehand with Pippy McEwen (041 649 1537) to confirm.



Buildings at Risk Conference

Late Autumn

The Glasgow Institute of Architects is planning another of its 'Buildings at Risk' conferences in the late autumn, concentrating on the plight of Thomson's buildings in general, and on St Vincent Street Church in particular. It will be organised in collaboration with the Society. More details as they emerge.

ALEXANDER THOMSON SOCIETY COMMITTEE

Chairman: Gavin Stamp
Hon. Secretary:

Dominic d'Angelo

Hon. Treasurer: Sam McKinstry

Hon. Minutes Secretary:

Veronica Wright

Committee: Mark Baines, Roger Emmerson, Roger Guthrie, John McAslan, Pippy McEwen, Alexander Stoddart, Elizabeth Vigue-Culshaw.

Our Patrons are the Marquess of Bute, Professor Andor Gomme and Professor Andrew MacMillan.

CASES

EGYPTIAN HALLS

We continue to remain anxious about the future of Thomson's commercial masterpiece, surely one of the finest mid-Victorian commercial buildings in Britain. The problem here is, as is so often the case in Glasgow, one of multiple ownership. Recently, Glasgow City Council very properly served a repairs notice on the various owners, who have reacted in different ways. The proprietor of the first floor Chinese restaurant, who owns all the upper (largely empty) floors, has consulted the architects Elder & Cannon, who have prepared a scheme to restore the whole building and, taking advantage of available grants, to clean the facade. Tenants of the ground floor shops, however, have approached an Edinburgh firm which proposes a more conservative programme of stone replacement, without cleaning.

Egyptian Halls therefore raises the vexed question of stone-cleaning. We must acknowledge the profound psychological effect in terms of perception of the city that has been achieved in Glasgow through stone-cleaning. On the other hand, we cannot fail to be aware of the subsequent deterioration of the many cleaned stone buildings. It is now absolutely clear that over-enthusiastic stone-cleaning can irretrievably damage buildings by blunting mouldings and removing the surface of the stone, while chemical cleaning can actually change the molecular structure of the stone and have long-term effects that are as yet largely unknown, but certainly alarming.

In view of the recent conference on stone-cleaning convened by Historic Scotland in Edinburgh, and the forthcoming public inquiry over the proposed cleaning of the Scott Monument in Edinburgh, any further chemical cleaning of stone buildings would seem to us to be profoundly ill-advised. To say this is

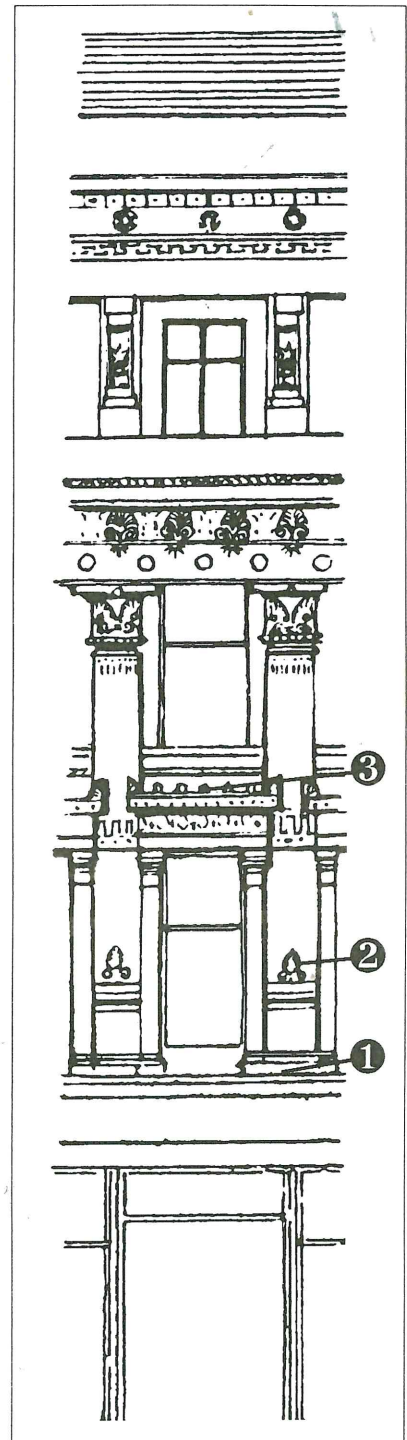
no criticism of Glasgow's past stone-cleaning policy, but we are now concerned with the future, and, knowing more about the long-term effects of stone-cleaning, much more care must surely be exercised.

Thomson, like many of his contemporaries, used a Giffnock sandstone which has proved to be soft and easily damaged. Jane Porter, in an article to be included in our next Newsletter, will comment on the long-term effects of chemical cleaning of Giffnock sandstone. As we are concerned with the long-term preservation of Thomson's buildings, we must therefore come out against stone-cleaning at the present time. While it is desirable that Egyptian Halls should be carefully cleaned eventually, we cannot risk damage to its stonework in the present uncertain climate. More research needs to be undertaken before so precious and magnificent facade is touched. Except where the stone has decayed, the mouldings remain sharp and precise. We cannot risk their being spoiled in the cause of a merely short-term cosmetic improvement. The building is too important for that.

GROSVENOR BUILDINGS

After several years hidden by scaffolding, Thomson's Grosvenor Buildings has again emerged into the light of day. The building has suffered several indignities. Everything internal has long been lost, while Thomson's design was gravely marred by the imposition of the massive and vulgar Edwardian superstructure (J.H. Craigie, 1902-7). Now, as Roger Guthrie argues below, the recent treatment of what remains of Thomson's immensely distinguished and original facade has not been quite as respectful as we surely might in modern Glasgow.

'The character of Thomson's designs is emphasised by the precise detailing of the surfaces, with carefully considered sections of mouldings and three-dimensional



Grosvenor Buildings frontage as originally built.

For number references, see text.

architectural carving against a background of finely jointed polished ashlar. Previous vicious cleaning of the Grosvenor Building had damaged the stonework; now the latest 'restoration' work is being uncovered in Gordon Street.

Every base moulding of the columns to the first floor aedicules¹ appears to have been replaced with the irregular section shown in the

CASES

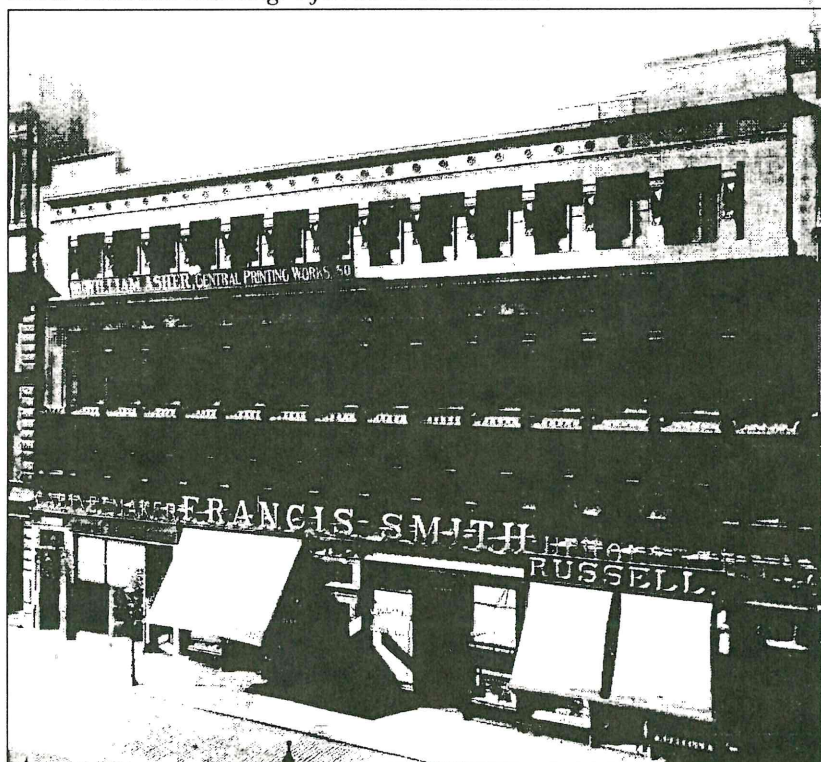
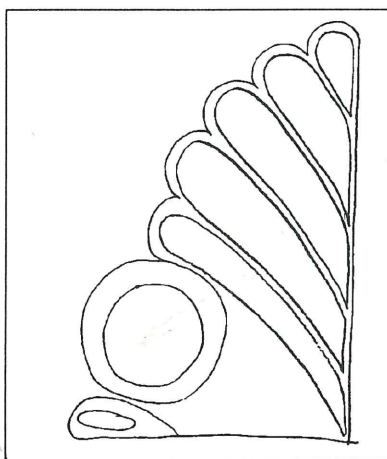
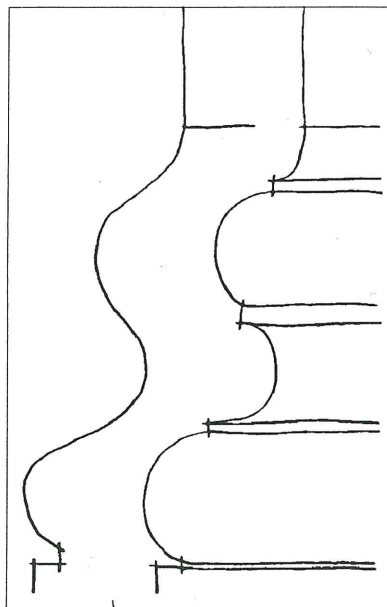
sketch (right). The easternmost palmette² has been removed and a new design substituted, with the volute being replaced by a 'Polo mint' form.

Antefixae on the aedicule cornices³ have been replaced, with apparently no originals remaining. The entire facade has been re-worked with chemical blast texturing of all surfaces, which we consider to be an unacceptable change to the character of Thomson's design.

At ground level, aluminium framing for glass is being fixed flush with the masonry, rather than being recessed., and the emphasis on the horizontal character of the shop-front clashes with the overall design of the building.

The semi-circular coffered vaulted entrance hall proposed by the developer is unlikely to relate satisfactorily to the front elevation. Nor does it appear consistent with the grey and blue marble clad circulation areas with their 'modern' styling.'

Top: Left: new base moulding of columns. Right: original base moulding.
Centre: Easternmost palmette at base of giant pilaster on 1st and 2nd floors.
Below: Grosvenor Buildings before the 1902 additions.



94-106 OTAGO STREET

It is depressing to report the demolition of a Thomson building. The only consolation is that this was a case that had been running for years before the Society was formed, and that there was little we could do to influence events.

At the end of March, most of the listed tenement block in Otago Street, Hillhead was demolished. The buildings, owned by A.&M. Properties, had been in poor structural condition for many years and the bulging back wall had been shored up. This part of the tenement block, had been the subject of a Section 13 Notice for five years, and the terrace had been the subject of a planning appeal held a year before.

Action was taken when part of the shoring collapsed and the back wall apparently began to move, at which point the Director of the City Council's Building Control Department ordered demolition. In such circumstances, concern over public safety over-rides architectural merit and the decision of Building Control takes precedence, thus short-circuiting the normal planning process.

The tenement was certainly not Thomson at his best, but the facade details were interesting and unusual. There was indeed confusion over the authorship of the building, although McFadzean's biography included it among Thomson's works. There was therefore no excuse either for the press office of Historic Scotland, or Building Control, to deny that the tenements were by Thomson. Besides, even if they were not, they were listed and in a conservation area. The most disturbing aspect of this case, however, was the time taken by the Secretary of State to come to a decision after the planning appeal, in this instance a year. There was surely no excuse for such delay, which undoubtedly hastened the sad end of the building. We have pressed for a replica facade, or at least a replacement building faced in stone.

Concern remains, because the demolished Otago Street section of

the tenement is part of a larger section which continues around a corner into Gibson Street, terminating in the 'Shish Mahal' part of the block. As reported in the last Newsletter, this last section remains in poor structural condition following an incompetently managed repair programme undertaken by the City Council. If this block goes as well the remaining corner of the tenement, which is still occupied, will be placed in jeopardy, and a huge hole will be made in the Hillhead conservation area.



HOLMWOOD

Negotiations continue to secure the future of this house—Thomson's finest—for the nation. The National Trust for Scotland would like to acquire the property and the National Heritage Memorial Fund seems willing to assist financially. This would be both ideal for the Trust—giving it a much-needed 19th century property and another in the West of Scotland—and for Glasgow, which should have at least one Thomson building open to the public. The problem is that the Carvill Group (UK) Ltd has an option to purchase the whole site from the Sisters of Our Lady of the Missions (to whom, incidentally, the last owner of 'Holmwood' sold the house in 1959 because he did not want the grounds to be built over).

Ideally, of course, planning permissions would be refused for the whole site and the Trust, or any sympathetic purchaser, could acquire 'Holmwood' at a realistic price. Unfortunately, however, a degree of compromise has proved essential. Strathclyde Regional Council's lease of the adjacent school buildings expires at the end of July, and the nuns will move out shortly after. The house will then be empty—and at risk. The transfer of 'Holmwood' to the National Trust for Scotland must be achieved before then. The concerned bodies—the City Council, the Trust, Historic Scotland and ourselves—are agreed that the development of the adjacent

'Sunnyside' site and of the school buildings site behind the house can be accepted, reluctantly, providing it is low and reticent, and if it means that 'Holmwood' itself, the stable block and all the landscaped ground in front of the house can be preserved intact. We continue to work to this end, and we are hoping that Glasgow Development Agency may assist with funds towards any consolidation of the site necessitated by old mining works.

We continue to stress that 'Holmwood' is of great importance to Glasgow and to Scotland. What Hill House, Helensburgh, is to Mackintosh, this house is to Thomson. There is nothing else like it of its time anywhere in Britain. Any comparisons must be made with Schinkel, looking back, and Frank Lloyd Wright, looking forward. Even though the original furniture is lost, it is possible to restore the elaborately decorated interior to its original condition. Posterity will not forgive us if this opportunity of saving and preserving 'Holmwood' is lost.



Nº 4 GREAT WESTERN TERRACE

This once magnificent house is now in the hands of Glasgow City Council following compulsory purchase, and subject to 24-hour security. We applaud the action of the Council in this matter. Architects Page & Park are now undertaking a structural survey of the building: their report is likely to make depressing reading. Not only is the house known to be riddled with decay, but many of the decorative elements, such as the lamps which once enhanced the gallery railings around the central double-height hall, have unaccountably disappeared.



ST VINCENT STREET CHURCH

The future of this, Thomson's last intact church, is looking more

certain. One of the first Thomson Heritage Trail plaques—round, rather than oval, thanks to our intervention—was unveiled there by the City Council at the end of April and there is every sign that the Council is now taking its responsibilities over the maintenance of the structure more seriously.

As reported earlier, the Estates Department has now set up a Property Review Team, on which we are represented, to consider plans for its long-term future. What is reassuring is that all concerned accept that the Free Church congregation should stay in the building, that the best use for any historic building is the use for which it was designed, and that creating redundancy by not renewing the congregation's lease would be a disaster. It is not, however, a view which seems to be shared at certain higher political levels.

There is also general agreement that greater use needs to be made of the extensive accommodation within the building, not least to generate an income to cover the shortfall between the rent the Free Church is able to pay and the cost of maintenance, after restoration, which the City Council estimates. Ideas for alternative uses are being sought, and will be welcomed. What is clear is that any alteration of the auditorium of the church, such as removal of some or all of the pews, is unacceptable.

Public access to the body of the church is also important. The congregation has always been very accommodating in allowing visitors to see inside by appointment, and we are pleased to report that it is preparing its own scheme to create a visitor's centre, exhibition area, cafe/restaurant, etc., within the basement of the church. The Free Church argues that, if it organises public access, it is to some extent meeting the owner's responsibilities and therefore merits payment of a lower rent. We are naturally sympathetic.

Meanwhile, the exterior continues to look forlorn, disfigured by some serious stone decay together with crude cement repairs from the 1960s. The way in which the current

Continued over

LATE NEWS

The following article has only lately been received by Native Runner at the Offices of the Society (cf. Classified Section, 'For Sale: One Cleft Stick').

MUSICAL CELEBRATION OF ARCHITECT'S ANNIVERSARY

—◆— A GRATIFYING SUCCESS

—◆—
From Our Social
Correspondent

Mr. Robt. Grant

As readers unable to attend will nevertheless be aware, a gathering of the Alexander Thomson Society was held on April 9th, to coincide with and to celebrate Thomson's 175th birthday. The venue was Thomson's own house at the northern end of one of his most striking terraces, Moray Place, Strathbungo. The house is now happily (and equally by no mere chance) inhabited by Gavin Stamp, the Society's founder and Chairman, his wife, the journalist Alexandra Artley, and their children. April 9th was also the night of the General Election, a fact about which your correspondent will say no more than that it did not prevent a turnout of about 60 people, sufficient to spill out of the drawing room, during the musical recital which formed the high-point of the evening, half-way up the stairs.

The Chairman pointed out that Thomson might not have approved of musical entertainment in his own house. To this auditor, a veteran of many song recitals by international artists, it was clear that, even if he had, he could never have heard the like at home. The Stamps' recalcitrant upright piano had that afternoon been balanced and (like Macbeth's courage) screwed to the sticking-place by the tuner Mr Joseph Ottolini. Under the virtuoso control of Mr Graeme McNaught (who also took a couple of splendid Chopin solos in mid-recital), it proved more than adequate to accompany the truly formidable

artistry of the Scottish mezzo-soprano Miss Sandra Porter. She sang a period programme ranging from Mozart, Rossini and Bellini, through Gounod, Mendelssohn and Schumann, to a couple of charming Victorian parlour songs.

There is no space here, and indeed no necessity, for critical niceties. All that needs to be said is that Miss Porter has not only a very powerful and beautiful voice, she is also a brilliantly intelligent actress. Her programme, in four languages, covered an immense variety of moods and styles.

By the end, your correspondent could say not only that he had been moved to tears and laughter to a positively shame-making degree, but also that, were it not for her youth and the title's pantomimic associations, Miss Porter ought to be made a Dame immediately. I am not joking: I have never, anywhere, enjoyed a recital more. It was a 'knock-out'. Promoters—if any should be reading this—please note, and do not forget her accompanist (Apropos, she has been a pupil of Dame Janet Baker's erstwhile accompanist Martin Isepp).

Miss Porter could no doubt have wrung tears from us, or indeed from a stone, even in a barn. She was spared the effort, however, by the admirable domestic comforts provided. The excellent catering was done by the indefatigable Mrs Stamp and her next-door neighbour Germaine Stafford—a professional cake-maker. The beautiful and odoriferous period flower arrangements of lilies in the music room were by Miss Jane Porter, conservator of stone and no relation to the singer, while Hutcheson's Grammar School provided the seating. Agnes and Cecilia Stamp provided the recitalists' greenroom, affixing silver stars to the door in case any guest (impossibly) should be in doubt as to the status of the occupants. Nobody took the slightest interest in the General Election until the evening was over. That seemed, at least to your correspondent, to put things pretty well into their true perspective.

Cases

Contd from Page 7

repair programme is being managed is also of concern, for there have been several serious ingresses of rainwater owing to the removal of slates and lead, affecting newly repaired plasterwork. Nonetheless, it is encouraging that the various bodies which offered grant aid back in 1984, when proposals for a restoration scheme were initiated by Britoil, still seem willing to assist, while the Council's Planning Department has offered money towards a phased restoration programme. It is surely unthinkable that the condition of the church should have been resolved by the time Thomson's achievement is being celebrated in Glasgow in 1996.

Thomson's Final Design

Contd from Page 2

3. Thomas Gildard, 'Greek Thomson', *Proc. Philosophical Society of Glasgow*, Vols. XVII-XIX, 1886-1888, p.202.
4. Letter from Marion Stewart, Archivist, Nithsdale District Council to the author, dated 30th March 1992, quoting *The Dumfries & Galloway Standard & Advertiser*, 24th February 1875.
5. Colin Cunningham in his book *Victorian & Edwardian Town Halls* gives the successful architect as R. Smith of Glasgow, whilst contemporary newspapers report a Peter Smith.
- 6, 7, 8. Gildard, op. cit.
9. For details of the Paisley Town Hall competition I am indebted to the special study carried out in 1982 by S.L. Wong at the University of Strathclyde under the guidance of Professor Frank A. Walker.
10. Alexander Thomson, 'Obstacles and Aids to Architectural Progress', *North British Daily Mail*, 17th March 1869.

Cover Illustration: Drawing N° 54, Thomson Collection, Mitchell Library, Glasgow.

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